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prevent the birth of a babe who might become a rival of the father. Such a story, given in the earlier life of Gildas, is referred to Brittany; but there is no further analogy with that of Perrault.

The interest of Professor Wilson's subject for folk-lore is not the connection with the nursery tale, so much as with the theory of mediæval trials for witchcraft. As an item of popular religion may be mentioned the prayer of La Hire, a companion of Gilles, who at the assault of Rainefort is said to have petitioned: "O God, I pray Thee to do for me to-day what Thou wouldst that I should do for Thee, were I God and Thou La Hire." This was probably a common form of entreaty; Michelangelo Buonarroti introduces it into a madrigal.

*W. W. Newell.*

ARBEIT UND RHYTHMUS. Von Dr. KARL BÜCHER. Zweite, stark vermehrte Auflage. Leipzig: B. G. Teubner. 1899. Pp. x+412.

Although the title of this volume hardly indicates the fact, it is devoted for the most part to the consideration of the relations between work and song among more or less primitive peoples. The book is an enlarged and improved form of an essay published in 1896 in the "Proceedings of the Royal Saxon Scientific Society," is well printed in Roman type, and provided with a very good index. The topics discussed are: Labor among primitive peoples (pp. 1-23), rhythmic form of work (pp. 24-40), labor songs (pp. 41-59), diverse species of labor songs (pp. 60-194), employment of labor songs in keeping together large masses of men (pp. 195-249), song and other rhythmic bodily movements (pp. 250-298), origin of poetry and music (pp. 299-237), woman's work and woman's poetry (pp. 338-356), rhythm as an economic principle of evolution (pp. 357-383). There is also an appendix giving the music (in some cases likewise the text) of a number of boat-songs from various regions of the globe. The extent of the material examined by Dr. Bücher may be judged from the two hundred songs of all sorts of which the texts (and in many cases the music also) with translations find place in the book. These songs cover a wide range of human activities: Dance and kindred phenomena, house-life, meal-grinding, food-preparing, manufacture and use of textile, fictile, and other materials, trades and professions, ploughing, sowing, reaping, and harvest, threshing and storing, fruit-gathering, hay-making, coal-mining, hunting and fishing, house-building, lifting, pulling and carrying, rowing, paddling, and sailing, pastoral life, war, religion, ritual, processions, caravans, "medicine," etc. All these things the author uses to support and illustrate his theory of the intimate relationship of bodily movement, music, and poetry. In the beginning work and play were one, and a "joy in doing," resembling that of the civilized man in his highest creative acts of mind, — was common to all the labors of primitive man. As an economic evolutionary principle rhythm served "not merely to lessen the burden of labor, but also as one of the sources of æsthetic pleasure and that element of art for which all human beings without distinction of culture have some sort of feeling within them." Work, play, and art were formerly one, as

can still be seen in the growing child, and often in the genius. According to Dr. Bücher both the dance and poetry originated in labor-rhythms. It is a very suggestive fact on this point that the Mincopies, of the Andaman Islands, are said to compose their songs while at work, and then carry them out in the dance (p. 203), — and every Mincopy has the gift of composing. The first step taken by primitive man in the direction of song was to make labor-songs out of the same stuff wherefrom language took its words, the simple “nature-sounds,” — thus songs with meaningless words arose, in which rhythm was all. Next came the intercalation of intelligible words, phrases, sentences, and by and by the poetical creation was born. Whatever one may think of this theory, one must admit that he has marshalled his facts with no little skill and thoroughness. One can hardly help regretting that the author was not able to go into the American Indian side of his subject with more detail, as he would have found in the songs of the Navahoes, Sioux, Iroquois, Cherokees, to say nothing of many South American tribes, a rich grist for his mill. So, too, the songs of the Indians of the Northwest Pacific coast. The section on “work and poetry of women” maintains the thesis that folk-poetry has a certain woman-*motif* linking it directly with labor-song, for women were the chief workers in early times, and they sang as diligently as they toiled. This share of woman in early literature has been emphasized already by Mason and Letourneau, but Bücher furnishes other facts of interest concerning woman’s poetic activity. Out of 1202 Esthonian, Lettic, and Lithuanian folk-songs examined by the author, 678 were songs of women and only 355 distinctly men’s songs. Something the same may be said of the Finns, while among the peoples of western Europe there are marked traces of similar phenomena, — a recrudescence is noticeable in the Middle Ages.

While he has not exhausted the subject by any means, Dr. Bücher has written a very interesting and suggestive volume worthy of consultation by all students of the beginnings of human arts.

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CHINESE MOTHER GOOSE RHYMES. Translated and illustrated by ISAAC TAYLOR HEADLAND, of Peking University. New York: Fleming H. Revell Co. 1900. Pp. 160.

The author of this profusely illustrated volume tells us that “the entire work is due to the fact that our attention was called by Mrs. C. H. Fenn, of Peking, to her old nurse repeating these rhymes to her little boy,” and declares not only that “there are probably more nursery rhymes in China than can be found in America,” — his own collection of Chinese rhymes numbers more than six hundred; — but also that “there is no language in the world, we venture to believe, which contains children’s songs expressive of more keen and tender affection than some of these here given.” The translation is one “which is fairly true to the original, and will please English-speaking children,” and the Chinese text of each “rhyme” (not transliterated, however) is given. In this volume one hundred and forty rhymes are printed, fairly representative of the activities and environment